

**GROWING SELF-AWARENESS IN SANSAL’S “2084: THE  
END OF THE WORLD”: A DYSTOPIA ANALYSIS**

**A GRADUATING PAPER**

Submitted in Partial Fulfilment of the Requirements for Gaining the Bachelor

Degree in English Department



By:

**Ahmad Zaini Adnan**

17101050022

STATE ISLAMIC UNIVERSITY  
SUNAN KALIJAGA  
YOGYAKARTA

**ENGLISH DEPARTMENT**

**FACULTY OF ADAB AND CULTURAL SCIENCES**

**SUNAN KALIJAGA STATE ISLAMIC UNIVERSITY**

**YOGYAKARTA**

**2021**

## A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Yogyakarta, 19 July 2021

The writer



Ahmad Zaini Adnan

Student No: 17101050022

STATE ISLAMIC UNIVERSITY  
SUNAN KALIJAGA  
YOGYAKARTA



**KEMENTERIAN AGAMA REPUBLIK INDONESIA  
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA  
FAKULTAS ADAB DAN ILMU BUDAYA**

Jl. Marsda Adisucipto Yogyakarta 55281 Telp/Fax (0274) 513949  
Web: <http://adab.uin-suka.ac.id> Email: [adab@uin-suka.ac.id](mailto:adab@uin-suka.ac.id)

---

**NOTA DINAS**

Hal : Skripsi

a.n. Ahmad Zaini Adnan

Yth

Dekan Fakultas Adab dan Ilmu Budaya  
UIN Sunan Kalijaga  
di Yogyakarta

*Assalamualaikum wr. wb*

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi Saudara:

Nama : Ahmad Zaini Adnan  
NIM : 17101050022  
Prodi : Sastra Inggris  
Fakultas : Adab dan Ilmu Budaya  
Judul :

**GROWING SELF-AWARENESS IN “SANSAL’S 2084: THE END OF THE WORLD”: A DYSTOPIAN ANALYSIS**

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjan Sastra Inggris.

Atas pertimbangannya, saya ucapkan terima kasih

*Wassalamualaikum wr. wb.*

Yogyakarta, 29 September 2021  
Pembimbing,

Ulyati Retno Sari, S.S. M.Hum.  
NIP 19771115 200501 2 002



KEMENTERIAN AGAMA  
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA  
FAKULTAS ADAB DAN ILMU BUDAYA  
Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

## PENGESAHAN TUGAS AKHIR

Nomor : B-1678/Un.02/DA/PP.00.9/11/2021

Tugas Akhir dengan judul : GROWING SELF-AWARENESS IN SANSAL'S "2084: THE END OF THE WORLD":  
A DYSTOPIA ANALYSIS

yang dipersiapkan dan disusun oleh:

Nama : AHMAD ZAINI ADNAN  
Nomor Induk Mahasiswa : 17101050022  
Telah diujikan pada : Selasa, 05 Oktober 2021  
Nilai ujian Tugas Akhir : A

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

### TIM UJIAN TUGAS AKHIR



Ketua Sidang

Ulyati Retno Sari, S.S. M.Hum.  
SIGNED

Valid ID: 618347c899963



Penguji I

Febriyanti Dwiratna Lestari, SS., MA  
SIGNED

Valid ID: 617846d83caf



Penguji II

Harsiwi Fajar Sari, SS., M.A.  
SIGNED

Valid ID: 617769e1060eb



Yogyakarta, 05 Oktober 2021  
UIN Sunan Kalijaga  
Dekan Fakultas Adab dan Ilmu Budaya  
Dr. Muhammad Wildan, M.A.  
SIGNED

Valid ID: 61836614545c4

**MOTTO**

**I do not seek my purposes**

**I do not seek my happiness**

**I created them**



STATE ISLAMIC UNIVERSITY  
**SUNAN KALIJAGA**  
YOGYAKARTA

## **DEDICATION**

The researcher dedicates this graduating paper to:

My two loving parents, Siti Nur Fajaryati and Danan Riyanto

My two beloved brothers, Zaki and Zulfa

All of my friends and staffs of English Department, Faculty of Adab and Cultural  
Sciences, UIN Sunan Kalijaga



STATE ISLAMIC UNIVERSITY  
**SUNAN KALIJAGA**  
YOGYAKARTA

## ACKNOWLEDGMENT

*Assalamualaikum Wr. Wb.*

I would like to thank to Allah SWT, all praise for him for all perfection is all His and I always wish for His guidance. For I am grateful for all the knowledge and blessing He has given. Without His blessings this paper entitled “Growing Self-awareness in “Sansal’s 2084: The End of the World”: A Dystopian Analysis would not be completed.

I would like to thank also to every person who had helped me during my study. I would like to express this appreciation to:

1. Dr. Muhammad Wildan as the Dean of Adab and Cultural Sciences Faculty, UIN Sunan Kalijaga
2. Ulyati Retno Sari, S.S., M.Hum. as the Head of English Department of Adab and Cultural Sciences Faculty, UIN Sunan Kalijaga, and also as my research advisor. Thank you for all advices, guidance, and motivation during my research process so I could complete this paper.
3. My Academic Advisor Dr. Danial Hidayatullah, SS., M.Hum. Thank you for convincing me to take focus on literary studies. This paper will not exist without your advice, Sir. I wish you have prosperous life and happiness.
4. All of the lecturers in English Department, Dr. Writani, S.S., M.Hum, Arif Budiman, S.S., M.A., Dwi Margo Yuwono, S.Pd., M.Hum., Dr. Ubaidillah, S.S., M.Hum. Bambang Hariyanto, S.S., M.A., Harsiwi Fajar Sari, S.S., M.A., Nisa Syuhda, M.Hum., Rosiana Rizqy Wijayanti, S.S., M.A, Febriyanti



Dwiratna Lestari, S.S., M.A, Fuad Arif Fudiyartanto, S.Pd., M.Hum., M.Ed.,  
and others

5. My two loving parents and my two precious brothers who have been giving me unconditional love and support.
6. All of the staff and friends in English Department of UIN Sunan Kalijaga. Thank you for the companions and memories you make with me. I learned how to people with your presence. It is nice to be part of something bigger than myself.
7. All of the reviewers who have given a chance to review this graduating paper.

All perfections only belong to Allah SWT. I do apologize for any mistakes I made.

*Wassalamualaikum Wr. Wb.*

Yogyakarta, 29 September 2021

The Researcher

STATE ISLAMIC UNIVERSITY  
SUNAN KALIJAGA  
YOGYAKARTA



**Ahmad Zaini Adnan**

Student No: 17101050022



## **GROWING SELF-AWARENESS IN “SANSAL’S 2084: THE END OF THE WORLD”: A DYSTOPIAN ANALYSIS**

### **ABSTRACT**

This study aims to answer how the idea of dystopia is represented and how the dystopian feature can be perceived by the main character in the novel *2084: The End of the World* by Bualem Sansal. By using the theory of dystopia and mimetic approach and applying a qualitative method, this research is able to determine the features of dystopia, the process of growing self-awareness in the novel *2084*, and determine the type of dystopia according to the thesis of Jens Van Gheluwe. The features found in the novel are: totalitarian climate, religion and science, culture and language, history and memory, and hope. *2084* not only presents the process of growing self-awareness but also explores the protagonist in rebelling. *2084* does not present dystopia as a failed attempt to establish a utopian civilization, nor does it present a dystopia disguised as a utopia. It tries to present a reflection of today's reality with extreme style. This makes it critical dystopian fiction.

**Keywords:** *Dystopia, Bualem Sansal, 2084, Dystopian Feature.*



# GROWING SELF AWARENESS IN “SANSAL’S 2084: THE END OF THE WORLD”: A DYSTOPIAN ANALYSIS

## ABSTRAK

Penelitian ini bertujuan untuk menjawab bagaimana ide distopia direpresentasikan dan bagaimana fitur distopia dapat dirasakan oleh karakter utama dalam novel *2084: The End of the World* oleh Bualen Sansal. Dengan menggunakan teori distopia dan pendekatan mimetic serta menerapkan metode kualitatif, penelitian ini mampu menentukan ciri-ciri distopia, proses pencerahan dalam novel *2084*, dan menentukan jenis distopia menurut tesis Jens Van Gheluwe. Ciri-ciri yang terdapat dalam novel tersebut adalah: iklim totaliter, agama dan sains, budaya dan bahasa, sejarah dan ingatan, dan harapan. *2084* tidak hanya menyajikan proses pencerahan tetapi juga mengeksplorasi protagonis dalam pemberontakan. Novel *2084* tidak menghadirkan distopia sebagai upaya gagal membangun peradaban utopia, juga tidak menghadirkan distopia yang disamakan sebagai utopia. Novel ini mencoba menghadirkan refleksi realitas masa kini dengan gaya ekstrem. Ini menjadikannya fiksi distopia yang kritis.

**Kata Kunci:** *Distopia, Bualen Sansal, 2084, Ciri Distopia.*



## TABLE OF CONTENTS

COVER TITLE.....	i
A FINAL PROJECT STATEMENT .....	ii
PENGESAHAN TUGAS AKHIR.....	iv
MOTTO.....	v
DEDICATION.....	vi
ACKNOWLEDGMENT.....	vii
ABSTRACT .....	ix
TABLE OF CONTENTS.....	xi
CHAPTER I .....	1
INTRODUCTION .....	1
1.1 Background of Study .....	1
1.2 Problem Statement.....	3
1.3 Objective .....	3
1.4 Literature Review .....	4
1.5 Significances .....	5
1.6 Theoretical Framework.....	6
1.7 Method of Research.....	8
1.7.1 Type of Research.....	8
1.7.2 Data Sources.....	9
1.7.3 Data Collection Technique.....	9
1.7.4 Data Analysis Technique .....	10
1.8 Paper Organization .....	11
CHAPTER II.....	12
INTRINSIC ELEMENTS .....	12
2.1 2084: The End of The World Novel .....	12
2.2 Boualem Sansal .....	13
2.3 Intrinsic Elements .....	13
2.3.1 Setting .....	13
2.3.2 Theme .....	15
2.3.3 Plot.....	15
2.3.4 Point of view .....	17

2.3.5	Characterization.....	17
2.4	Summary .....	19
CHAPTER III.....		20
LITERARY FRAMEWORK .....		20
3.1	Dystopia .....	20
3.1.1	Dystopian Fiction .....	21
3.1.2	Types of Dystopias .....	22
3.1.3	Dystopian Features .....	23
CHAPTER IV.....		28
DISCUSSION.....		28
4.2	Data Descriptions .....	28
4.3	Findings.....	28
4.3.1	The Religion.....	29
4.3.2	The Holy War.....	30
4.3.3	Archaeological Site.....	30
4.3.4	The Border .....	31
4.3.5	The non-Believer .....	31
4.3.6	The Ghetto.....	32
4.4	Discussion .....	32
4.4.1	Totalitarian Climate.....	33
4.4.2	Culture and Language.....	50
4.4.3	History and Memory.....	58
4.4.4	Religion and Science .....	65
4.4.5	Hope.....	72
CHAPTER V.....		75
CONCLUSION .....		75
5.1	Conclusion.....	75
5.2	Recommendation .....	78
Bibliography .....		79
CURRICULUM VITAE .....		81

## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Study

In the aftermath of the First World War and with its strong political environment grew in it the thinkers and writers of an enlightenment. Many literary works were written at that time as a description of the era with a culture that could be judged by today's moral standards. “[...] dystopian authors were self-consciously critical of the very condition and assumption of post-Enlightenment tradition from which they emerged” (Stock 2011). Dystopian fiction, however, was born with criticism of the standards of the time by depicting possible futures that could occur. Dystopian literature was born among others as criticism and warning. Dystopia was born from a response to utopian thinking that underlies the strong political ideology of its time.

The background of this research is to explore the idea of dystopia-utopia in Boualem Sansal's *2084: The End of the World*. As “Dystopia fiction is a mode of narrative prose” (Stock 2011), This book has a setting of a dystopian world where authority suppresses freedom of thought and other human rights. The novel is set in a kingdom called Abistan, where the authority is all in the name of God Yolah. Submitted to one God, the people do their submission by praying nine times a day. Free speech and thought are illegal. A strict surveillance system instantly informs the authorities of every act and idea of its citizen.

In 2084, in the Abistan Kingdom where all of its law is on the behalf of Yolah and Prophet Abi. Religion and dystopia seem to be a common combination in literature and other media. However, religion also acts as both the initiator and the opposition to the dystopian setting (Bosman 2014). The people in the setting are required to pray 9 times a day, and carry out a pilgrimage to the holy land. The law-making is strictly only by the elite called "The Brotherhood". Only the government could interpret the Holy book of Yolah to justify its action and policy. Ati, the main character is a regular citizen of Abistan with tuberculosis.

The reason why the writer chooses this object is that the object has the theme of religion similar to Islamic practice. This similarity is not a coincidence because Sansal is following this trend according to an interview of him with Aya Bach published on Qantara.de (2013). The nature of the dystopian literature of criticism is bringing the problem of what criticism this novel delivers to the Islamic world. With the nature of presenting fiction in a more distorted and extreme manner of its author's reality (Stock 2011). The aspect is shown to be similar to Islamic practice like the practice of pilgrimage similar to Hajj, several times practice for praying in a day, worship one God, have one strong figure of a prophet, and festival-like *Iddul Addha*. An imaginative state of the world where injustice and suffering are the main themes, a setting where Totalitarianism is associated with religion, this is a book of critics for the Islamic teachings.

At the end of this research, dystopia has the nature of criticism for an imaginative state of ill and an injustice. The end product is expected to be useful for further research. This research will use the theory of Dystopia which was

constructed in the late 19<sup>th</sup> century by John Stuart Mill from the term Utopia by Thomas More in 1516. However, to analyze the dystopian feature the researcher uses a theoretical framework by Jens Van Gheluwe. However, the main understanding of dystopia in this paper is from Moylan.

## **1.2 Problem Statement**

This research has three problem statements, to aim to answer, (1) How is the idea of Dystopia represented in *2084: The End of the World*? (2) What are the constructions of dystopia in the novel? (3) How can the dystopian features be perceived by the main character? The key point of dystopian fiction is the growing self-awareness of the character on his and world state. It is the nature of dystopian works standing as a criticism, and this research's objective is to conclude the type of dystopia *2084* possesses.

## **1.3 Objective**

The purpose of this study is to find the relationship between fiction portrayed in object novels with reality with a mimetic approach. To determine the dystopian value shown in the novel. This research is also intended to find how the idea of dystopia is delivered. This criticism is presented and shown from the characters' responses toward the novel's setting. Studying this novel also aims to find qualities in novels that resemble dystopian values. By the discovery of these qualities, it would be expected that it is appropriate to say that this is a critique novel.



#### 1.4 Literature Review

Dystopian works are used to illustrate ideas of social injustice. Dystopian fiction is not a prediction of the future. “Dystopia is not binary opposition from Utopia” (Stock 2011). The dystopian story always follows the main character's journey to grow self-awareness of their environment. In the process, it is common for him to be called resistant to the dystopian narrative setting. This literature review seeks to convey the discourse that dystopian works are an effective tool for delivering aspects of freedom which are essentially human rights.

A novel by Bualem Sansal *2084: The End of the World* has been analyzed in a paper by Alain Vuillemin, *The Dream of Freedom in 2084 - The End of the World*. The paper captures how the idea of freedom is something that must be fought for. This describes horror from dystopian fiction that removes normal values. The paper focuses on the journey of the main character Ati, in his search. The value of freedom that the main character Ati seeks in the novel is an impossibility, as the pessimistic setting of the dystopia provides. This is significant in this present research which the research defines the criticism from the dystopian aspects.

Paper by Juwita Marina is a study of the dystopian feature in the *Giver* novel, *Dystopian Characteristics in the Giver Novel By Lois Lowry*. This thesis discusses the dystopian features in the novel that indicate the same values as in a utopian world. In this paper features of dystopia could be perceived as a building block of dystopian fiction. By finding similarities with a utopian setting, the researcher concludes that a perfect world does not exist. The perfect world is mere community ideal they try to force upon a community. The researcher concluded that the process

of making a utopian society couldn't be free from mistakes and flaws. The paper said that the quality required in the making of a utopian society could potentially ruin the very idea of utopia.

Thesis by Jens Van Gheluwe *Contemporary Dystopia Fiction: Literature as Social Critique* provided this research with a “detailed theoretical description of dystopian tradition” (Gheluwe 2014). This thesis also includes the important aspect of enlightenment in dystopian fiction. By providing an example of the use of the dystopian feature on three different texts. This thesis will be the main reference for the methodology used for this research.

After investigating the related researches, the researcher suggests that the study of dystopia on *2084: The End of the World* with the theory of dystopia of Jens Van Gheluwe with its dystopian characteristics has never been done. Focused on the growing self-awareness aspect of the narrative, the researcher thinks that the research is worth doing.

### **1.5 Significances**

The expected significance of this research is analyzing criticisms in the novel related to the essences of dystopian fiction in giving criticism of a real-world state by describing ill-society and injustice. This research is hoped to contribute to the development of science, especially in the field of dystopian analysis. The research is also expected to be a source for future researchers interested in dystopian studies. The researcher believes that the association of dystopian fiction to the existing

religious system needs to be discussed for academic development. The researcher hopes for the increase of popularity in the studies of dystopia.

## 1.6 Theoretical Framework

Dystopia is a concept coined by John Stuart Mill in the late 19th century. It is a term derived from Thomas More's *Utopia* in his book *Utopia* (1516). "Utopia" is a term for a good place. Dystopia on other hand is a term for an undesirable place. Oxford Dictionary defines the term "dystopia" as "an imaginary place or state in which everything is extremely bad or unpleasant."

In his book, Thomas More describes a society with the system of "perfect society". In Thomas More *Utopia* nobody owns anything and everything is stored in a public storage room so could be utilized by everyone. People can move at any time to another household for population control. Personal properties of ownership are none existence. This act of utilizing items for all and not owned by anyone is believed to be an act of unification. A perfect society includes teaching to break the desire for wealth and possession (More 1516) Little of this idea of a perfect society is later adopted by Karl Marx on his version of a perfect society. "Utopia literature, with its quest for ideal society..." (Booker 1994).

Dystopian literature on the other hand is the tool to catch an imaginative social ill and injustice. Opposing the Utopian thought and at the same time criticizing society in a different way than Utopian literature. Some works have a dystopian taste but are not quite categorized as dystopian works. Any works that

contain social criticisms may have this dystopian taste but they are not defined as dystopian works. Dystopia relies on dialog on the dystopian idealism as an important part of the social criticism. “The principle strategy of literary of dystopian literature to be defamiliarization: by focussing their critique on the imaginatively distant setting.” (Booker 1994)

Through Moylan's understanding of dystopia, dystopian fiction commonly placed its character in the middle of “nightmarish society” without knowledge of the process of its formation. It is also important that the protagonist of dystopian fiction are not in the position of a visitor (Moyland 2000). At the beginning of the narrative, commonly the reader through the protagonist is introduced to the world, this reader is exposed to, according to Moylan the “cognitive estrangement”. The characters within dystopian fiction have the normal everyday value from which the readers are alienated. This is the alienation experience for the reader to establish the “fictional realm” in which the dystopian fictions are in. However Stock argues that the “cognitive estrangement” is excessive for a “critical tool” (2011). The story commonly follows the character’s “growing awareness” in which later takes climatic action “that does or does not challenge or change the society” (Moylan 2000).

This study analyses the features of dystopia in Sansal’s novel *2084: The End of the World* and uses a Moylan understanding of where growing self-awareness is essential in dystopian fiction. The dystopian methodology provided in Jens Van Gheluwe’s thesis is to find the dystopian feature. This study used and analyse the dystopian feature in Bualem Sansal's novel *2084: The End of The World* by using

the Jens Van Gheluwe research methodology. The mimetic approach is by the researcher decided as the most suited approach to use. This approach is chosen because the study focuses on the quality displayed by the novel by understanding that a literary work is a real-world imitation. The purpose of this study is to reveal the feature of dystopia and conclude Sansal's version of dystopia. The findings are expected to reveal the indirect message in the written and unwritten lines in the story.

## **1.7 Method of Research**

### **1.7.1 Type of Research**

This study applies qualitative research. The choice of qualitative research is because the data taken have a lot of ways which meaning could be associated with. With unclear data, this research requires a type of research that can help abstract data processing.

The theory used in this research is a theory of dystopia. With the use of the theory, it is possible to determine and distinguish dystopian features that appear in the novel object. The values consist mostly in the dialog of the character realization act. The act of realization is the main point as it is the indicator of growing self-awareness.

The data are taken from the novel *2084: The End of the World*. The data are retrieved only on qualities described as the world of dystopia. They are obtained by documenting all parts that have the quality of dystopian

settings. Text is sorted and understood in building the setting of Dystopia and what its effects on the character are.

The data collected are then used to conclude the novel's form of criticism. After the data are collected, a narrative depiction of a better world is concluded. At the end of the research paper, the types of dystopian fiction of *2084* are seen clearly.

#### 1.7.2 Data Sources

The primary source of data used in the research is *2084: The End of the World* by Bualem Sansal. The data are the narrations and dialogues depicting the dystopia.

#### 1.7.3 Data Collection Technique

The theory used in this research is a theory of dystopia. Data are collected in association with dystopian features. Parts of the narrative are listed in a way as tools that are considered as a dystopian feature or dystopian energy. This is important because a work of literature may contain dystopia energy as an aspect that the novel shows to be dystopian like but the novel itself does not consider dystopian literature. Dystopian energy or the experience of dystopian conditions could present in a work of fiction without making the novel or narrative to be considered dystopian fiction.

The steps that the writer does in collecting the data are:

1. Determining the novel with the topic of dystopia.



2. Reading the *2084* novel thoroughly to obtain a complete understanding of the story.
3. Highlighting the narrations, phrases, and dialogues that indicate the features of dystopia.

#### 1.7.4 Data Analysis Technique

Research data are analyzed with the close reading technique. The close reading technique chosen is because the determination can only be reached with the close reading technique. The researcher plans to see the research object as a mere text. That way the researcher can understand the setting being built. Dystopia setting needs to be built with certain criteria. With the existence of these criteria, researchers should separate other aspects and only take important and influential data. From the data collected, social criticism itself will stand. This dynamic arises from the nature of the dystopian work which criticizes the human condition as a community.

The process steps of data analysis are:

1. categorizing the narrations and dialogues that indicate the features of dystopia into the six features of dystopia;
2. Analyzing each category of dystopian features:
  - a) analyzing the narrations and dialogues indicating totalitarian climate;
  - b) analyzing the narrations and dialogues indicating culture and language;



- c) analyzing the narrations and dialogues indicating history and memory;
  - d) analyzing the narrations and dialogues indicating religion and science;
  - e) analyzing the narrations and dialogues indicating hope.
3. Making the interpretation of the data analysis.
  4. Drawing a conclusion and determining the dystopian version of *2084*.

### **1.8 Paper Organization**

This research is divided into several parts. Each part covers a different point of the paper. Chapter one consists of the background of choosing the subject, research questions, objectives, significances of the study, theoretical framework, methods of research, and paper organization. Chapter two will consist of intrinsic elements of *2084: Then End of The World*. Chapter three consists of a literary framework and detail for dystopian features and dystopian studies. Chapter four consists of an analysis. This chapter mainly discusses the reasons that the research's object is categorized as a dystopian literature. Chapter five consists of the conclusion of the analysis, the determination type of dystopia, and the criticism delivered by the text as a work of literature.

## CHAPTER V

### CONCLUSION

This chapter presents the conclusions of the findings and discussion and provides suggestions for this study. It also consists of a summary as the result of the investigation and some suggestions for the readers who want to conduct a literature research

#### 5.1 Conclusion

From the discussion above, it can be concluded that *2084: The End of the World* is an attempt to address the use of religion to control people. Ati's process of growing self-awareness found and his position inside the setting determined the novel as dystopian fiction.

The dystopian features revealed and reflected in *2084: The End of the World* are totalitarian climate, religion and science, culture and language, history and memory, and hope. Dystopian fiction is in a sense a warning, aiming to critically explore certain dangerous trends in contemporary society (Gheluwe 2014). Utilizing the possibility of the unpleasant outcomes of these changes in a science fiction world, dystopian fiction encourages the readers to outlook their own environments from different and more aware viewpoints.

It is commonly found that the characteristics of the dystopian regime to be the same. It is always a clear distinction between those who are parts of the ruling system and those who are under the rule. People who are found to be the ruled under the group are commonly subjected to violence and manipulation. This interaction

is commonly found to be the product of the manipulative behavior of the ruling power through the use of both religion and science. Technology facilitates the use of surveillance by the science fiction nature of the futuristic device. Religion, media, and language are used to shape the citizens' minds to be less critical. By overwhelming the citizens' minds with false beliefs, manipulative every day speaks, and other forms of propaganda prevent the citizens to form any complex thoughts.

In *2084* Abistan's society is characterized by various totalitarian elements. The novel *2084* seems to have a strong regulation toward the capacity of the people to think. Everyone in Abistan is subjected to unique thoughts and language. Regular citizens are the ones affected by this regulation mostly. Everyone must use the same fabricated language that limits and modify the way the citizens think. Order is maintained by a security force called apparatus.

Science and religion are used by the ruling party to achieve control. Science, for example, is used to establish surveillance, an attempt to suppress the rebellion. Religion is used to promote more hopes and wonders to generate submissive individuals. The use of religion is aligned with the interest of the government for more obedient citizens.

Language and culture are used as manipulative implements. The citizens of Abistan are blasted with propaganda broadcasts and ceremonies. The language of Abilang is from time to time experienced with censors and modifications. Words such as *enemy* are erased to create the impression of strength. The word *non-*

*believer* is none-existence to limit the citizens' capacity to think. As later revealed, Ati, the main character encounters the settlement of non-Abistan people, this encounter reveals to him how the language of Abilang and the holy book of Gkabul do not have any mental effects on them. This contrast of reality inspires Ati to rebel.

History in Abistan is heavily limited for the citizens' consumption of information. The citizens only need to know the present and the censored knowledge provided by the Abistan government. For example, the citizens are bound to not know the reality of the war which their government is waging. The citizens have no spatial imagery of Abistan's territory and moreover, the front line of the war is happening. This is getting severe as the Abistan's citizens do not in the possession of knowledge of whom they fighting against. This ensuing civilization of a society that is dissociated from reality. Later it is revealed to Ati the knowledge of the past through his deduction and other characters' narration.

It appears that sexuality and women are not the main concern of the novel 2084. The closest thing Ati encounters his rebel attitude towards gender-focused oppression is the culture of Abistan that cast-off good looking men.

At the end of the novel, Ati's attitude of rebellion toward Abistan is supported by a group of people. However, Ati does not join the fight of the attempted rebellion. Ati does not have the faith of better Abistan with the new ruling power. It is after the reveal of the ruling government before Abistan practices the same thing to their citizens. Abistan only adopted the way of the ruling of its predecessor. Abistan becomes a solid state of government through several attempts of revolution

and finally succeed in the year 2084. This number of the year gives the readers sense of future possibility. As a result, the novel *2084* can be classified as a critical dystopia.

## **5.2 Recommendation**

After conducting this study, the researcher implies that dystopian and utopian studies are significant to be learned. It enlightens new ways of viewing reality and its future. Dystopian fiction has the ability to help young adults and adults develop critical thinking of their reality. It is hoped that the fiction that they read doesn't come to reality and they always attempt to prevent them.

Anyone that relates to this issue for study should not ignore this or he/she can widen the further research related to this with other theoretical perspectives such as with perspectives of heroes journey in a dystopian setting.

## BIBLIOGRAPHY

- Althusser, Louis. (2006) *“Ideology and Ideological State Apparatuses (Notes towards an Investigation).”* *The Anthropology of the State: A Reader*. Eds. Aradhana Sharma and Akhil Gupta. Oxford: Blackwell Publishing, 2006. 86-107. Print.
- Bach, Aya. (2013, November 11) *Interview with the Algerian Writer Boualem Sansal*. Qantara.de. <https://en.qantara.de/content/interview-with-the-algerian-writer-boualem-sansal-take-islam-back-from-the-islamists>
- Booker, M. Keith. (1994) *Dystopian Literature: A Theory and Research Guide*. London. Greenwood Press.
- Booker, M. Keith. (1994) *The Dystopian Impulse in Modern Literature. –Fiction as Social Criticism*. London. Greenwood Press.
- Bosman, Frank G (2014) *‘The Lamb of Comstock’ Dystopia and Religion in Video Games*. Institute for Religious Studies. University of Heidelberg
- Chatman, Seymour (1978) *Story and Discourse Narrative Structure in Fiction and Film*. New York. Cornell University Press.
- Claeys, Gregory (2010) *The Origins of Dystopia: Wells, Huxley, and Orwell*. The Cambridge Companion to Utopian Literature. Ed. Gregory Claeys. Cambridge: Cambridge UP.
- Europa Editions. *Bualem Sansal 2084: The End of the World*. Retrieved from <https://www.europaeditions.com/book/9781609453664/2084-the-end-of-the-world>
- Gerhard, Julia (2012) *Control and Resistance in The Dystopian Novel a Comparative Analysis*. Chico. California State University.
- Gheluwe, Jens Van (2014) *Contemporary Dystopian Fiction: Literature as Social Critique*. Ghent University. Faculty of Art and Philosophy.
- Hazelton, Claire (2017) *2084 by Boualem Sansal review—a timely tribute to George Orwell*. The Guardian. Retrieved from <https://www.theguardian.com/books/2017/feb/10/2084-boualem-sansal-review-timely-tribute-george-orwell>
- Jameson, Fredric (2005) *Archaeologies of The Future The Desire Called Utopia and Other Science Fiction*. London. Verso



Kassab, Robin (2017) *Book review: Boulem Sansal's 2084 – the bestselling novel where ISIL is in charge*. The National. Retrieved from <https://www.thenationalnews.com/arts/book-review-boualem-sansals-2084-the-bestselling-novel-where-isil-is-in-charge-1.90285>

Marina, Juwita (2018) *Dystopian characteristic in The Giver Novel By Lois Lowry*. Jakarta. Universitas Negeri Jakarta. Fakultas Bahasa dan Seni.

More, Thomas (1516) *Utopia*. Planet eBook.

Moylan, Tom (2000) *Scrap of Untainted Sky*. Colorado. Westview Press.

Sansal, Bualem (2015) *2084: The End of The World*. Paris. Europa Editions.

Stock, Adam (2011) *Mid Twentieth-Century Dystopian Fiction and Political Thought*. Durham theses, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/3465/>

Suvin, Darko (2003) *Theses on Dystopia 2001*. New York & London. Routledge.

Waugh, Patricia (2000) *Utopia and Utopianism: Political Science, Aesthetic Indeterminacy and Legacy of Thomas More*. Durham. Durham University

